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M. 1955

PISSARRO

SISLEY

Marlborough

CAMILLE PISSARRO

1830-1903

ALFRED SISLEY

1839-1899

In aid of

THE SAVE THE CHILDREN FUND
AND CHILDREN AND YOUTH ALIYAH

June-July 1955

MARLBOROUGH
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PISSARRO AND SISLEY

By ALAN CLUTTON-BROCK

IS THERE perhaps a limit to the number of times that artists can be expected to open their eyes and find something entirely new in the visible world? It is possible that the approach of art to nature is not to be compared to a human relationship which can, like courtship in all its various forms, be repeated for ever by each succeeding generation; it may be sufficiently like the advance of a special science for it to become increasingly difficult as time goes on to make any further progress. The history of art in the last eighty years does at any rate suggest this possibility; since 1874 and the discoveries of the first impressionists many artists have, of course, found new scenes and objects to paint but none has observed some new aspect of nature which will reveal itself in absolutely anything that may become the subject of a picture. For any artist who wants to paint just what he sees impressionism remains the obvious technique and style, and this may help to explain why the great impressionists have never dated in spite of all the reproaches that later artists, opposed to the imitation of nature, have cast on their methods. It is a remarkable fact that the least part of the appeal of their paintings lies in any period charm they may happen to have; one hardly notices, for example, that their figures are dressed in fashions of the past.

Monet was no doubt the great discoverer and while they were alive Camille Pissarro and Sisley had to be content with what almost amounted to a second place. "Like Sisley", Pissarro said when discussing in 1895 the prices that Monet, Renoir, and Degas got for their pictures, ". . . like Sisley, I remain in the rear of the impressionist line". The new vision was carried to its logical extreme by Monet, and anyone who could accept it at all would naturally recognize and appreciate it best in him. Pissarro got into trouble with his dealers, his customers, and even his fellow impressionists, because he was intellectually alert and ready, for example, to change his style when the younger men invented neo-impressionism. As Gauguin said, people complained because he looked at so many other painters, though it was also true, as Gauguin did not fail to point out, that the other painters had all looked at him. He was often inclined to be dissatisfied with the pure impressionist vision and less apt than the others to consider passive and impartial observations the artist's essential task. It was no doubt because of the larger proportion of intellectual structure and forethought in his

pictures that he was the steadiest and least uneven, especially in later life, of the three principal impressionists ; unmixed impressionism, like lyrical poetry, seems to be essentially a fit occupation for youth and with time it seems to become increasingly difficult to record immediate and fleeting sensations with the miraculous freshness and precision that Monet and Sisley achieved in the 'seventies.

By contrast with Pissarro, and even with Monet, Sisley was certainly the lyricist. His eye was not quite so startlingly exact as Monet's but when he is at his best neither Monet nor Pissarro can find such unforced and exquisitely undeliberate poetry in the unaltered appearance of everyday scenes. Gustave Geffroy has eloquently described how he went with Sisley and his family, a year before his death at the age of sixty, for a drive in the forest of Fontainebleau and how persuasive and moving were the artist's comments on the landscape. More lettered than most painters, he was the reverse of a literary artist in the ordinary sense of the term, but perhaps his acquaintance with the poets does almost imperceptibly show itself in a heightened consciousness, which can certainly be detected in his painting, of the beauty of nature. He was, after all, half English and at the age of eighteen went to England for some years ; no Englishman, it would seem, can be quite so unromantic as the French when they set out to restrain their emotions.

It is startling to read how harshly Pissarro, in his letters to his son, criticizes the works of Monet and Sisley on the grounds that they are not advanced, "more retrograde than ever", and so forth. At the present time an artist, and even an art critic, would have to be uncommonly simple to talk in such a fashion and perhaps Pissarro's left-wing opinions, in politics as well as in art, do betray a certain innocence of mind. But it is to be remembered that the art of the impressionists was genuinely progressive—that is, capable of progress—to an extent that the art of to-day cannot possibly be ; the conscious aim of these painters was to a great extent scientific and they did really invent new methods, which could if need be form the basis for further experiment and discovery, of recording visual sensations. The great discoveries in art are often, but not always, made by the greatest artists and it must be considered extremely fortunate that the dangerous advances in knowledge made at this time were exploited by painters of such scrupulous and highly developed sensibility. Pissarro's state of mind, if he and his friends had not been such great artists, might easily have taken French painting far away from the main European tradition and led to a generation of cocksure believers in the scientific outlook on life.

PISSARRO — *Chronology*

1830 Camille Jacob Pissarro born July 10 in the Ile de St. Thomas, Antilles

1855 Towards end of year arrives in Paris from Virgin Islands. Pays visit to Corot. Works at the *Ecole des Beaux-Arts* ; later at the *Académie Suisse*

1859 Exhibits landscape at the Salon. Meets Monet at the *Académie Suisse*

1860 Works in countryside around Paris ; meets Chiffreuil

1861 Rejected at the Salon. Meets Cézanne and Guillaumin at *Académie Suisse*

1862 Exhibits three landscapes in Salon des Refusés

1863 His son, Lucien, is born

1864 Receives advice from Corot. Exhibits two landscapes at Salon as "Pupil of Corot"

1865 Exhibits landscape at Salon as "Pupil of Corot". Said to have visited Renoir and Sisley at Marlotte

1866 Has disagreement with Corot. Exhibits at Salon (no longer as "Pupil of Corot") ; is praised by Zola. Establishes himself at Pontoise

1867 Rejected at Salon

1868 Two Views of Pontoise accepted at the Salon with the help of Daubigny. At about this time obliged to accept commercial jobs with Guillaumin

1869 One painting accepted at the Salon : settles in Louveciennes with his family

1870 Franco-Prussian War.
Exhibits two landscapes at the Salon ; flees from Louveciennes to Brittany ; later goes with family to England, there marries Julie Vellay, mother of his children

1871 Sells two paintings to Durand-Ruel in London where he meets Monet. Rejected by Royal Academy. Loses all his work left at Louveciennes. Returns to France in June

1872 Apparently sends nothing to the Salon. Settles in Pontoise where Cézanne, Guillaumin, etc., join him

1873 Duret prefers his work to that of Monet and Sisley. His canvasses obtain comparatively high prices at auctions. Works in Pontoise, especially Hermitage quarter, also in nearby Osny and Auvers-sur-Oise

1874 Opposes Duret's advice to exhibit at the salon. Insists that Cézanne and Guillaumin show with the Group. Exhibits five paintings in First group exhibition of painters dubbed "impressionists". Joins his friend Piette in Montfoucault, Brittany, during the winter

1875 Works in Pontoise. Continues to encourage Cézanne. Spends Autumn again in Montfoucault

1876 Second group exhibition of "Impressionists". Exhibits twelve paintings. Works in Pontoise, also in Montfoucault and Melleraye (Mayenne)

1877 Exhibits 22 landscapes in Third group exhibition of the "Impressionists". Participates in second sale ; bids vary between 50 and 260 francs. Works with Cézanne in Pontoise

1878 Works in Pontoise ; deeply discouraged. Paints portrait of Guillaumin's friend Murer who helps him financially

1879 Exhibits 38 works in the Fourth group exhibition of the "Impressionists". Works in Pontoise ; is interested in Degas' print publication to be called *Le Jour et la Nuit*

1880 Exhibits eleven paintings and series of etchings in various states, done for Degas' publication, in the Fifth group exhibition of the "Impressionists". Invites Gauguin to show with the group. Does etchings with Degas and Mary Cassatt. Works in Pontoise

1881 Exhibits eleven landscapes in Sixth group exhibition of the "Impressionists". Works in Pontoise with Cézanne and Gauguin

1882 Exhibits 36 paintings and gouaches in Seventh group exhibition of the "Impressionists". Works in Pontoise

1883 One-man show at Durand-Ruel in May. Moves to Osny near Pontoise. Works with Gauguin at Osny ; later at Petites Dalles on Channel coast where Gauguin joins him again

1884 Moves from Osny to Eragny near Gisors (Eure). Works in Eragny and nearby Bazincourt

1885 Meets Theo Van Gogh at Boussod and Valadon Gallery. Meets Signac who introduces him to Seurat. Influenced by their theories. Works at Eragny, Bazincourt, Gisors

1886 Exhibits twenty paintings, pastels, gouaches and etchings in Eighth group exhibition of the "Impressionists". Insists that Signac and Seurat show with the group. Meets Vincent van Gogh. Works in Eragny. Shown by Durand-Ruel in New York. Paints "divisionist" pictures

1887 Works at Eragny influenced by Seurat. Exhibits at *Galerie Georges Petit* and at the *IVe Exposition des XX*, Brussels.

1888 Works at Eragny. Divisionist theory and technique carried to extreme limit

1889 Shows in exhibition at Durand-Ruel, "Peintres graveurs". Works at Eragny ; gradually abandons strict pointillism

1890 Works at Eragny. Visit to London where he paints several pictures. Exhibition at *Galerie Boussod et Valadon*

1891 Works in Eragny and Bazincourt. Limited output

1892 Works in Eragny with renewed enthusiasm. Visits London where he paints a number of views of Kew Gardens. Visits Octave Mirbeau at Damps (Eure). Paints several portraits of his children

1893 Works in Paris and Eragny. Fourth One-man show at Durand-Ruel

1894 Visit to Knocke in Belgium. Works in Eragny

1895 Paints a number of compositions of Bathers. Works in Eragny

1896 Works in Rouen. Exhibits at Durand-Ruel Gallery

1897 Works in Paris and produces a series of paintings of the Grands Boulevards. Visit to London

1898 Works in Paris, Eragny and Rouen. Extremely productive year. Exhibits at Durand-Ruel Gallery

1899 Works in Eragny and Varangeville. In the winter in Paris produces series of views of the Louvre and Tuileries Gardens painted from the Rue de Rivoli.

1900 Working in Paris, continues Tuileries Gardens series. Works in Berneval and Eragny. Returns to Paris in the winter

1901 Works in Paris on first Pont-Neuf series. Works in Moret-sur-Loing and Dieppe. Exhibits at Durand-Ruel Gallery. Works in Eragny

1902 In Paris paints second series of Pont-Neuf views. Works again in Dieppe and Eragny

1903 Works in Eragny and Paris. Brief visit to Bruges. Series of paintings of Le Havre.
Dies in Paris 12th November.

SISLEY — *Chronology*

1839 Alfred Sisley born of English parents in Paris, October 30th

1856-7 Sent to England by his parents to learn the language and prepare himself for commercial career

1862 Enters *Ecole des Beaux-Arts* (Gleyre's studio). Meets Monet, Renoir, Bazille

1863 Leaves Gleyre's studio. Works with Monet, Renoir, Bazille, in Chailly

1865 Works with Renoir in Marlotte (Fontainbleau forest)

1866 Exhibits two paintings at the Salon

1867 Rejected at the Salon ; Works in Honfleur

1868 One painting in the Salon ; painted with his wife by Renoir

1869 Rejected at the Salon

1870 Exhibits two Paris landscapes at Salon

1871 Visits England

1872 Introduced to Durand-Ruel ; Works in Argenteuil

1873-4 Works in Louveciennes, Marly, Bougival, Pontoise

1874 Exhibits five landscapes in First group exhibition of the "Impressionists" ; visits England with Faure, baritone of the Paris Opera House. Works at Hampton Court

1875 Works in Bougival, Marly, St.-Germain, Louveciennes ; organises Auction Sale at Hôtel Drouot with Monet, Renoir, and Berthe Morisot (prices ranging between 50 and 300 francs)

1876 Exhibits eight landscapes in Second group exhibition. Works in Louveciennes and Moret, near Fontainbleau

1877 Exhibits seventeen works in the Third group exhibition ; participates in second auction (prices ranging between 105 and 165 francs). Works in Sèvres, St.-Cloud, St.-Mammès on the Loing Canal

1878 Works in Sèvres ; sells several pictures through Duret ; decides to follow Renoir's example and exhibit at the Salon

1879 Rejected at the Salon. Lives in Veneux-Nadon. Works in Sèvres and Suresnes. Asks the publisher Charpentier for 600 francs

1880 Works in Suresnes, Louveciennes, Moret

1881 Works on the Isle of Wight

1882 Exhibits twenty-seven landscapes in the Seventh group exhibition. Works in Veneux-Nadon ; in September he settles in Moret

1883 One-man show at Durand-Ruel. Works in Moret and near-by Les Sablons and St.-Mammès ; in autumn settles in St.-Mammès

1884 Works in St.-Mammès, Les Sablons, and La Celle

1885 Works in St.-Mammès, Les Sablons, Moret, and in Fontainbleau Forest

1886 Works in Moret and Les Sablons. Refuses to join Eighth group exhibition ; shown by Durand-Ruel in New York

1888 Exhibits twenty-four works at Durand-Ruel with Renoir and Pissarro

1890 Exhibits this year and every year until his death (except 1897) at the newly-formed *Salon de la Société Nationale*

1892 Criticised by Mirbeau, a defender of impressionism ; writes to the critic Tavernier, "Il y a toujours dans une toile un coin aimé" ; and praises "les charme des choses qui s'en vont"

1893 Exhibits at Boussod

1894 Works in Normandy, round Rouen

1895 His health deteriorates

1897 Exhibits at Georges Petit. Works on the coast of Wales, near Swansea and Cardiff

1899 Dies 29th January at Moret, of cancer in the throat. Posthumous sale of twenty-seven canvases realises 112,320 francs.

A substantial part of the information contained in the chronologies has been taken from John Rewald's "History of Impressionism", *Museum of Modern Art, New York*, 1946.

PISSARRO — *Catalogue*

In measurements, height precedes width.

Venturi refers to the book, Camille Pissarro, son art, son oeuvre, *by Ludovic Rodo Pissarro and Lionello Venturi, Paris, 1939, 2 vols.*

1 LA MAISON DU PÈRE GALLIEN, PONTOISE

Canvas : 15¾ × 21¾ ins. (40 × 55 cm.)
Signed lower left, and dated 1866

Collections : Cabruja
Lucien Pissarro
Private Collection, Scotland

Literature : Venturi No. 48

Illustrated p. 13

2 POMMIERS EN FLEURS

Canvas : 18¼ × 21¾ ins. (46 × 55 cm.)
Signed lower left, and dated 1870

Collections : Henri Rouart (Sale : Premiere Vente Henri Rouart, 9-10-11 Dec., 1912, No. 262, as "Paysage aux environs de Paris")
Dr. Heinemann
Lord Ivor Churchill
Private Collection, England

Exhibited : 1937, Paris, Exposition Universelle, "Les Chefs-d'oeuvre de l'Art francais", No. 382

Literature : Venturi No. 84

3 COIN DE LOUVECIENNES

Canvas : 18½ × 15¾ ins. (47 × 39 cm.)
Signed lower left ; painted c. 1870

Collection : Pearson ; Sale 18 Oct., 1927, P. Cassirer and H. Helbing, Berlin, No. 52 as *Dame im Park*. Reproduced in the catalogue
Private Collection, England

Literature : Reproduced in "Kunst und Künstler", Berlin, Nov.-Dec., 1927
Venturi No. 90

4 LA SEINE A MARLY

Canvas : 17¼ × 23½ ins. (43.8 × 59.7 cm.)
Signed lower right, and dated 1871

Collections : Ibos, de l'Opera, Sale 19 June, 1900, No. 27 *Poissy*, reproduced in the catalogue
Feu M. F. Stumpf, Sale 7 May, 1906, No. 73 *La Seine à Poissy*, reproduced in the catalogue

Exhibited : 1904, Durand-Ruel Gallery, Paris, "L'oeuvre de C. Pissarro", No. 11, belonging to M. Stumpf

Literature : Reproduced in V. Pica, "Gl' Impressionisti francesi", Bergamo 1908 ; "Beaux Arts du Monde", Vol. 29, Heibonsha, Tokyo 1929
Venturi No. 122

Illustrated p. 14

5 **EFFET DE BROUILLARD A CREIL**

Canvas : 14¼ × 32 ins. (37.5 × 56 cm.)
Signed lower left, and dated 73

Collection : Private Collection, England

6 **LA MAISON DE PIETTE A MONTFOUCAULT**

Canvas : 18¼ × 21¾ ins. (46 × 55 cm.)
Signed lower right, and dated 1874

Collection : Private Collection, England

Literature : Venturi No. 269

7 **LA RÉCOLTE DES POMMES DE TERRE**

Canvas : 13 × 16¼ ins. (33 × 41 cm.)
Signed lower left, and dated 74

Collection : Lucien Pissarro

Exhibited : 1911, Stafford Gallery, London ; Oct., No. 23
1931, Tate Gallery, London ; June-Oct., No. 36
1931, Birmingham Museum ; Oct.-Nov., No. 30
1931, Nottingham, Castle Museum ; Nov.-Dec.
1932, Stockport, War Memorial Buildings ; Jan., No. 15
1932, Sheffield, Mappin Art Gallery ; Feb.-March, No. 16

Literature : Venturi No. 295

8 **FEMME LAVANT UNE CASSEROLE**

Canvas : 28¾ × 23¾ ins. (73 × 60 cm.)
Signed lower left, and dated 79

Collection : Private Collection, Switzerland

Exhibited : 1880, Paris, 5th Exhibition of Impressionist Painters, April, No. 133, as "Récurcuse de Casserole"

Sale : 1916, New York, Cathalina Lambert Collection, 21-24 Feb., No. 151, reproduced in catalogue

Literature : Venturi No. 473

Illustrated p. 15

9 **BROUILLARD A L'HERMITAGE, PONTOISE**

Canvas : 18¼ × 21¾ ins. (46 × 55 cm.)
Signed lower right, and dated 79

Collection : Private Collection, England

Exhibited : 1914, Galerie Manzi et Joyant ; "Retrospective des oeuvres de e. Pissarro". No. 79 bis.

Literature : Venturi No. 476

ISSARRO : *La Maison du Père Gallien, Pontoise*, 1866 No. 1

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PISSARRO : *La Seine à Marly*, 1871

PISSARRO : *Femme lavant une Casserole*, 1879

No. 8

PISSARRO : *La Route de Pontoise à Osny*, 1883

No. 13

PISSARRO : *La Maison Delafolie à Éragny* No. 15

PISSARRO : *Kew Green*, 1892

SSARRO : *Inondation, effet blanc, Éragny*, 1893 No. 19

PISSARRO : ***Neige, soleil couchant, Éragny,*** **1894**

PISSARRO : *La leçon de Musique*, 1900

No. 25

PISSARRO : *Gelée blanche, Jardin des Tuileries*, 1900

SLEY : *Le Quatorze Juillet ; la Seine au point du jour*, 1873 No. 31

SISLEY : *Temps Orageux*, 1878

ISLEY : *Matin d'Hiver*, 1878

No. 39

SISLEY : *La Seine à Grenelle*, 1878

SLEY : *Petit pont sur l'Orvanne, matinée de Mars*, 1880

No. 41

SISLEY : *Le Printemps à Veneux*, 1882

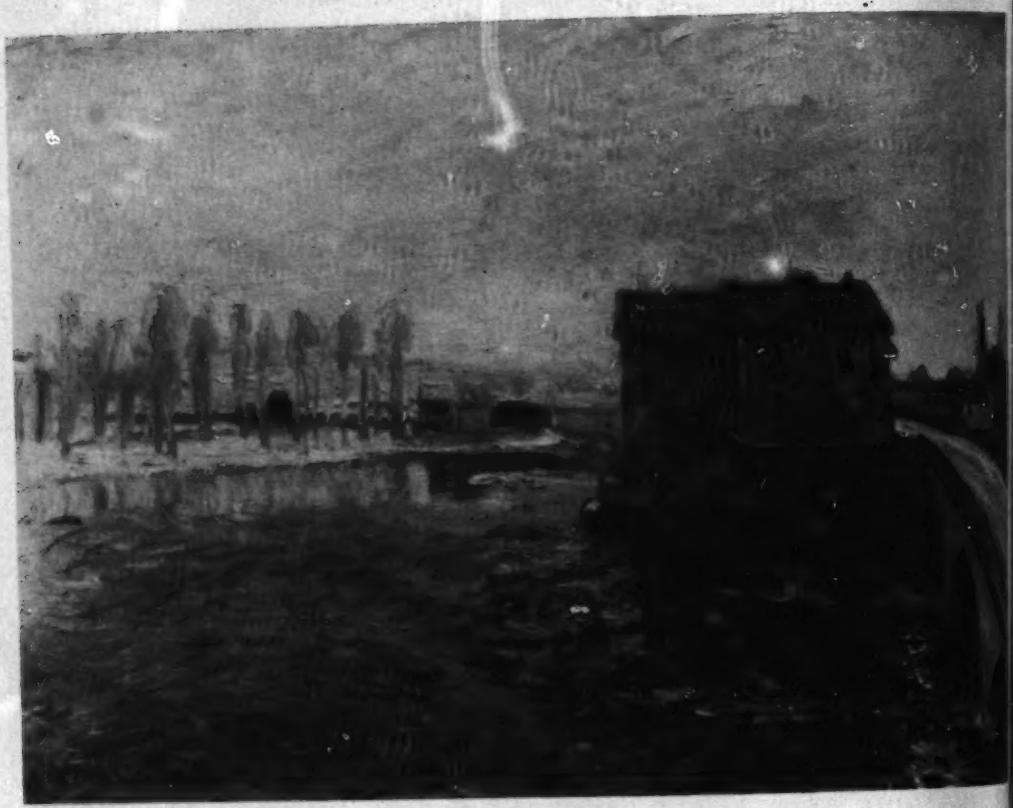
SLEY : *Bord de Rivière*, 1885

No. 47

SISLEY : ***Une avenue de peupliers,*** **1888**

ISLEY : *La Crue de Loing à Moret*, 1889

No. 49



SISLEY : *Le pont de Moret, et les Moulins (effet de neige)*, 1890

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10 **LE PALAIS ROYAL A L'HERMITAGE, PONTOISE**

Canvas : 21⅛ × 26 ins. (54 × 66 cm.)
Signed lower right, and dated 1879

Collection : Private Collection, Switzerland

Exhibited : 1912, Durand-Ruel Gallery, New York ; Nov.-Dec., No. 13

Literature : Venturi No. 482

11 **PORTRAIT DE GEORGES PISSARRO**

Canvas : 18⅛ × 15 ins. (46 × 38 cm.)
Painted c. 1880

Collections : Ambroise Vollard
Private Collection, Scotland

Literature : Venturi No. 528

12 **PAYSANNE RAMASSANT DE L'HERBE**

Canvas : 22⅞ × 17⅞ ins. (58 × 45 cm.)
Signed lower right, and dated 1882

Collection : Private Collection, France

Literature : Venturi No. 578

13 **LA ROUTE DE PONTOISE A OSNY**

Canvas : 16½ × 12⅜ ins. (47 × 32 cm.)
Signed lower right and dated 83

Collection : Private Collection, England

Literature : Reproduced in John Rewald "The History of Impressionism", Museum of Modern Art, New York, 1946, p. 375
Reproduced in "The Burlington Magazine", London, June 1938
Venturi No. 581

There exists a painting of the same subject by Gauguin, see—Rewald, op. cit. p. 375

Illustrated p. 16

14 **FEMME BÊCHANT**

Canvas : 18⅛ × 14⅛ ins. (46 × 38 cm.)
Signed lower right, and dated 1883

Collection : Private Collection, France

Literature : Venturi No. 618

15 **LA MAISON DELAFOLIE A ÉRAGNY**

Canvas : 28¾ × 23¼ ins. (73 × 59 cm.)
Signed lower right, and dated 1885

Collection : Private Collection, Switzerland

Literature : Venturi No. 669
Illustrated p. 17

16 **LA BRIQUETERIE A ÉRAGNY (SOLEIL COUCHANT)**

Canvas : 23¼ × 28¾ ins. (59 × 73 cm.)
Signed lower right, and dated 1885

Collection : Private Collection, France

Exhibited : 1910, Durand-Ruel Gallery, Paris, "Tableaux et Gouaches de C. Pissarro", No. 48
1928, Durand-Ruel Gallery, Paris, No. 49

Literature : Venturi No. 679

17 **LA RÉCOLTE DES FOINS, ÉRAGNY**

Canvas : 19¾ × 26 ins. (50 × 66 cm.)
Signed lower right, and dated 1887

Collections : Depeaux, Rouen (Sale : 31 May-1 June, 1906, No. 222)
Thannhauser, Paris
Private Collection, Switzerland

Literature : Venturi No. 713

18 **KEW GREEN**

Canvas : 18¼ × 21¼ ins. (46 × 55 cm.)
Signed lower right, and dated 1892

Collection : Private Collection, Switzerland

Literature : Venturi No. 799
Illustrated p. 18

19 **INONDATION, EFFET BLANC, ÉRAGNY**

Canvas : 21¾ × 25¾ ins. (55 × 65 cm.)
Signed lower right, and dated 1893

Collection : Private Collection, Switzerland

Literature : Venturi No. 785 (wrongly dated as "vers 1892")
Illustrated p. 19

20 **NEIGE, SOLEIL COUCHANT, ÉRAGNY**

Canvas : 24 × 32¼ ins. (61 × 82 cm.)
Signed lower left, and dated 94

Collection : Private Collection, Switzerland

Literature : Venturi No. 870
Illustrated p. 20

21 **LES POMMIERS A ÉRAGNY**

Canvas : 23¾ × 28¾ ins. (60.5 × 73 cm.)
Signed lower left, and dated 94

Collection : Private Collection, Switzerland

22 **PAUL PEIGNANT, ESQUISSE**

Canvas : 21¼ × 18⅛ ins. (55 × 46 cm.)
Signed lower left, and dated 98

Collections : A. Bonin
Private Collection, England

Literature : Venturi No. 1066

23 **MATIN, EFFET DE SOLEIL, ÉRAGNY**

Canvas : 25½ × 32 ins. (65 × 81 cm.)
Signed lower left, and dated 99

Collection : Private Collection, Switzerland

Exhibited : 1901, Durand-Ruel Gallery, Paris ; "C. Pissarro", No. 22
1910, Durand-Ruel Gallery, Paris ; "Tableaux et Gouaches de C. Pissarro", No. 27

Literature : Venturi No. 1077

24 **LE CARROUSEL, MATIN D'AUTOMNE**

Canvas : 28¾ × 36¼ ins. (73 × 92 cm.)
Signed lower left, and dated 99

Collection : Private Collection, London

Exhibited : 1901, Durand-Ruel Gallery, Paris ; "C. Pissarro", No. 17

Literature : Reproduced by J. C. Holl, in "L'Art et les Artistes", No. 84, Feb., 1928, p. 165
Venturi No. 1110

25 **LA LEÇON DE MUSIQUE**

Canvas : 16⅛ × 13 ins. (41 × 33 cm.)
Signed lower left, and dated 1900

Collection : Lucien Pissarro

Exhibited : 1931, Tate Gallery, London ; June-Oct., No. 19
1931, Birmingham Museum ; Oct.-Nov., No. 16
1931, Nottingham, Castle Museum, Nov.-Dec.
1932, Stockport, War Memorial Buildings ; Jan., No. 32
1932, Sheffield, Mappin Art Gallery ; Feb.-March, No. 34

Literature : Venturi No. 1118

Illustrated p. 21

26 GELÉE BLANCHE, JARDIN DES TUILERIES

Canvas : 21¼ × 25½ ins. (54 × 65 cm.)
Signed lower right, and dated 1900

Collection : Private Collection, Switzerland

Exhibited : 1901, Durand-Ruel Gallery, Paris ; "C. Pissarro", Jan.-Feb., No. 30

Literature : Venturi No. 1130

Illustrated p. 22

27 ENTRÉE DU PORT, LE HAVRE

Canvas : 10¼ × 13½ ins. (26 × 34 cm.)
Signed lower right, and dated 1903

Collections : Lucien Pissarro
Private Collection, England

Literature : Venturi No. 1299

28 LE REPOS DES MOISSONNEURS

Gouache : 20¾ × 25½ ins. (53 × 65 cm.)
Signed lower left, and dated 1887

Collection : Private Collection, France

Exhibited : 1893, Durand-Ruel Gallery, Paris, No. 42
1910, Durand-Ruel Gallery, Paris, "Tableaux et Gouaches de C. Pissarro", No. 80

Literature : Venturi No. 1411

Mentioned in a letter from Pissarro to his son Lucien, 25th August, 1887 : "Je viens de finir une gouache toile de 15, des moissoneurs au repos à l'ombre de grands peupliers, j'en suis assez content, j'ai aussi à peu près terminé "La route de la Cavée" (Pissarro-Venturi No. 715) et mon soleil couchant dans notre pré, j'en suis assez satisfait. Il y à faire avec ma nouvelle manière tout en respectant autant que possible les lois de la couleur. J'ai commencé une laveuse à la gouache, toile de 10 (Pissarro-Venturi No. 1409) et vais commencer ma campagne d'automne".

29 PAYSANNES RAMASSANT DES HERBES (*Design for Fan*)

Gouache : 7¼ × 23½ ins. (19 × 60 cm.)
Signed lower right, and dated 1885

Collection : Private Collection, France

Literature : Reproduced in J. C. Holl "Camille Pissarro et son oeuvre", H. Daragon, Paris, 1904
"Brush and Pencil", Chicago, March 1904, No. 6
"L'Oeuvre d'art International", Oct.-Nov., 1904, and
"Portraits d'hier", 1st July, 1911, No. 56
Venturi No. 1630

30 LA SIESTE (*Design for Fan*)

Gouache : 13½ × 26½ ins. (34 × 67 cm.)
Signed lower right, and dated 1893. *Inscribed "à Madame Jeanne Dureau"*

Collection : Private Collection, France

31 **LE QUATORZE JUILLET : LA SEINE AU POINT DU JOUR**

Canvas : 15 × 22 ins. (38 × 56 cm.)
Signed lower left, and dated 73

Collections : Lilli Wulf, New York
Private Collection, London

Exhibited : 1943, New York, Wilderstein Galleries, "From Paris to the Sea", No. 16
1943, Boston, U.S.A., Institute of Modern Art, Exhibition of French Art of the 'Nineties

Illustrated p. 23

32 **LE CLOCHER DE NOISY-LE-ROI**

Canvas : 18 × 24 ins. (45.7 × 61 cm.)
Signed lower right, and dated 74

Collections : Baron Henri de Rothschild
The Burrell Collection, Glasgow Art Gallery

Exhibited : 1904, Paris, Paul Rosenberg Gallery
1946, Glasgow Art Gallery, "A Selection from the Burrell Collection"
1947, Arts Council (Scotland) "Pictures from the Burrell Collection"
1950/51, Arts Council (England) "19th Century French Pictures from the Burrell Collection"
1951, Festival of Britain Exhibition, "A Selection from the Burrell Collection"

Literature : "19th Century French Pictures in the Burrell Collection", 1949, p. 11
"French Paintings", Glasgow Art Gallery, 1953, p. 76

33 **BORD DE ROUTE**

Canvas : 14½ × 17½ ins. (37 × 44.5 cm.)
Signed and dated 74

Collection : Private Collection, England

34 **LES QUAIS DE LA SEINE PAR TEMPS DE NEIGE**

Canvas : 14½ × 17½ ins. (37 × 45 cm.)
Signed lower right, and dated 75

Collection : Private Collection, France

35 **LA GARE DE ST. CLOUD**

Canvas : 14½ × 18 ins. (37.5 × 45.7 cm.)
Signed lower left ; Painted c. 1875

Collection : Private Collection. England

36 **BORDS DE LA SEINE**

Canvas : 14 × 21 ins. (35.5 × 53 cm.)
Signed and dated 1876

Collection : Private Collection, England

37 **LES BORDS DU LOING**

Canvas : 15 × 18½ ins. (38 × 46 cm.)
Signed lower right, and dated 76

Collection : Private Collection, England

38 **TEMPS ORAGEUX**

Canvas : 25¼ × 21 ins. (64 × 53.5 cm.)
Signed lower right, Painted 1878

Collection : Private Collection, France

Illustrated p. 24

39 **MATIN D'HIVER**

Canvas : 23½ × 32 ins. (59.5 × 81.3 cm.)
Signed lower right ; Painted 1878

Collection : Private Collection, Switzerland

Illustrated p. 25

40 **LA SEINE A GRENELLE**

Canvas : 19¾ × 24 ins. (50 × 61 cm.)
Signed lower left ; Painted 1878

Collection : Private Collection, France

Illustrated p. 26

41 **PETIT PONT SUR L'ORVANNE, MATINÉE DE MARS**

Canvas : 19¼ × 25¾ (49 × 65.5 cm.)
Signed lower left ; Painted 1880

Collection : Private Collection, Switzerland

Illustrated p. 27

42 **LE PRINTEMPS A VENEUX**

Canvas : 17¼ × 24 ins. (44 × 61 cm.)
Signed lower right ; Painted 1882

Collection : Private Collection, France

Literature : Reproduced in Gotthard Jedlicka "Sisley", A. Scherz, Berne, 1949. Plate 28

Illustrated p. 28

43 **UN CHANTIER A ST. MAMMÈS**

Canvas : 15 × 22 ins. (38 × 56 cm.)
Signed lower left, and dated 83

Collection : Private Collection, Switzerland

44 **SAULES AU BORD DE L'ORVANNE**

Canvas : 21¼ × 29 ins. (54.5 × 73.5 cm.)
Signed lower right, and dated 83

Collection : Private Collection, Switzerland

Exhibited : San Francisco Museum of Art, "Impressionist Painters"

45 **LE CANAL DU LOING**

Canvas : 15¼ × 21¾ ins. (38.5 × 55.5 cm.)
Signed lower right, and dated 84

Collection : Private Collection, Switzerland

46 **PÉNICHES EN RIVIÈRE**

Canvas : 15 × 22 ins. (38 × 56 cm.)
Signed lower left ; Painted 1885

Collection : Private Collection, Scotland

Exhibited : 1943, Glasgow Art Gallery, "Spirit of France", No. 36

47 **BORD DE RIVIÈRE**

Canvas : 17¼ × 21¼ ins. (45 × 54 cm.)
Signed lower left, and dated 85

Collection : Private Collection, Switzerland

Sale : 1942, Christie ; Mrs. R. A. Workman Collection, March 27th

Illustrated p. 29

48 **UNE AVENUE DE PEUPLIERS, DANS LE PRAIRIE DE MORET, TEMPS COUVERTE, LE MATIN**

Canvas : 23½ × 32 ins. (60 × 73 cm.)
Signed lower left, and dated 88

Collection : Mme. Pierson
Private Collection, Scotland

Exhibited : 1909, Paris, Paul Rosenberg Gallery, Catalogue No. 58

Illustrated p. 30

49 **LA CRUE DE LOING A MORET**

Canvas : 23½ × 28½ ins. (60 × 73 cm.)
Signed lower left, and dated 89

Collection : Private Collection, France

Illustrated p. 31

50 **LE PONT DE MORET, ET LES MOULINS (EFFET DE NEIGE)**

Canvas : 23 × 32 ins. (58 × 81 cm.)
Signed lower left, and dated 90

Collection : Private Collection, England

Exhibited : 1953, Paris, Cinquantenaire du Salon D'Automne

Illustrated p. 32

51 **BORD DE RIVIÈRE**

Canvas : 20 × 25½ ins. (51 × 65 cm)
Signed lower right ; Painted c. 1898

Collections : Thannhauser Gallery, Berlin
Private Collection, Switzerland

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